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WHOLE NO. 481

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LIVY'S LOST DECADES STILL LOST

The more we learn of the supposed discovery of the lost decades of Livy, the harder is the strain put upon our credence and our natural inclination to hope that so great a prize has really come to light. In the issue of the *Illustrated London News* for September 20 an article appears, giving extracts from what purports to be the first authentic account of the discovery, written by Dr. Martino-Fusco's friend, Dr. Max Funke, of Leipzig, and published in the *Leipziger Tageblatt* for September 12. This account is accompanied by a facsimile, reproduced in the *Illustrated London News*, of four lines of the script that Dr. Funke had been allowed to copy. The lines read thus (page 518):

ubimultitudohomi
numinsperataoccurrit
audire gallum desamar
aniur tutibus locuturo

Dr. Funke's copy was not executed with much care, but at least it is obvious from the facsimile that the first two lines are in uncials and the last two in half-uncials. There seems to be some corruption in the text, and, for Livy, the syntax is at least peculiar. These difficulties are solved by a glance at the original copied by Dr. Funke, which is nothing less (or more) than a well-known facsimile of a manuscript, now at Quedlinburg, written towards the middle of the ninth century, at Tours. The book contains the life of St. Martin by Sulpicius Severus. Various pages were presented in facsimile by Delisle in his monumental brochure, *Mémoire sur l'École Calligraphique de Tours au ix^e Siècle*, 1885. The page from which Dr. Funke was allowed to copy four lines is most easily accessible in Arndt's *Schrifttafeln zur Erlernung der Lateinischen Paläographie*, 1898², II, Taf. 34. The first two lines are copied with sufficient correctness. The last should read—I separate the words—

audire gallum de sci mar
tini virtutibus locutur

Meanwhile, the *Corrière della Sera*, in a clipping which I have just received from Professor Tenney Frank, prints an article from its Naples correspondent, dated September 17, in which an account is given of the absolute confession made by Martino-Fusco before the Senatorial Commission appointed to investigate the case. His find proved to be not of the entire work of Livy, but of a certain clue to its existence, the clue itself vanishing into thin air under the questionings of the Commission. The lost decades of Livy are still to find, and Martino-Fusco will not, like the earlier Martinus, be acclaimed a fit subject for canonization.

HARVARD UNIVERSITY

EDWARD KENNARD RAND

ANOTHER TRANSLATION OF PETRONIUS

In 1922, Mr. J. M. Mitchell, an Englishman who described himself in his Introduction (X1), as a man who "Before the War . . . had the good fortune to be teaching Latin and Greek in a College of one of the Universities which do not attract students from schools where the Classics are held in honour", published, through Messrs. George Routledge and Sons (London), a volume entitled *Petronius, Leader of Fashion, Translation and Notes*. Later, he brought out a second edition of the book, "revised throughout and reset", under the title *Petronius: The Satyricon* (London, Routledge, New York, E. P. Dutton and Company. The Preface to this edition is dated August, 1923).

The contents of the second edition are as follows:

Preface <xi-xii>; Introduction <1-38>; Petronius, the *Satyricon*, Complete, Translated <39-244>; Notes <245-347>.

Details of the Introduction are as follows:

I. Origin of this Translation <1-6>; II. The Title <6-7>; III. The Author <7-13>; IV. The Book: Its Nature and Contents <13-22>; V. Structure and Characterization <23-24>; VI. Style <25-26>; VII. The Translation <26-32>; VIII. The Morals of the Book <32-34>; IX. Nero and Trimalchio <34-35>; X. The Notes <35-36>; XI. The Text <36-37>; XII. Select Bibliography <37-38>.

In his account of the origin of this translation, the author has some interesting things to say. He thinks (2) that

. . . outside the Universities and a few schools, the teaching of classics is quite justifiably attacked, since it is in many cases limited to a pitiful soulless modicum of grammar, and rarely includes any attempt to interest the student in the Ancient World as a storehouse of ideas, experiments and social discoveries. . . .

. . . I often found myself wishing that the great classical savants of Oxford and Cambridge would deny themselves the glory of 'research' and give themselves to a wider audience. Had they done this, the classics as part of an Englishman's education would not have sunk in popular esteem, and our hope of possessing an educated democracy would not have fallen so low. So far from encouraging University men to 'research', no prospective teacher (so far as the classics are concerned) should be allowed to research (*sic!*) until he has been tested by serving the community as a teacher. . . . <3>

There are very few parts of the *Aeneid* which really interest an intelligent young student whose Latin is defective and whose chief real interest is some branch of social science. The *Georgics* are sheer boredom and Cicero's speeches do not ring true. The Roman who took to writing was singularly self-conscious and pedantic. It was only when we read some of Cicero's Letters or parts of Sallust's *Catiline* that interest really became keen, continuously <4>.

When I find a man writing like that I wonder what

his personal equation was and is, and how far his own state of mind reacted upon his students. Further, the complaint is quite unjust, at least now. One has only to recall such works as *The Legacy of Greece* (THE CLASSICAL WEEKLY 16.39-40), *The Pageant of Greece* (THE CLASSICAL WEEKLY 17.192) to see how narrow Mr. Mitchell's outlook was.

In spite of all his complaints about the classical instruction in England, the author writes as follows (5):

After more than five years in the army <in the World War>, I returned to civil life with an infinitely increased respect for the British rank and file and a strong desire to render more widely accessible, in a form that would not present insuperable technical difficulties, that knowledge of the ancient world, which, as I thought, had proved so great an asset to hundreds of Oxford and Cambridge men who had to learn soldiering during the War. I think it would be fair to say that no kind of training produced a higher average of versatility in the citizen army than the old classical curriculum of the public school and the university. This fact—if it is a fact—I have not seen explicitly stated; but it is a very important one, a warning of the greatest significance to those who would 'reform' the older universities in the supposed interests of utilitarianism. A knowledge of the ancient world, properly presented, is of incalculable value to a student of modern democracy. Why limit it to the few who can possess it in its academic form? It was this belief that led me, after demobilisation, to take up my translation again and finish it, partly as an essay in translation and non-academic annotation, and partly as a study of peculiar interest to modern students of social science.

How does this paragraph gibe with the quotations given above?

Manifestly, one cannot criticize this work by ordinary standards. It professes to be different, in aim and in detail; witness what the author says of his Notes (35-36):

The purpose of the Notes is to enable non-classical readers to picture the various scenes and to give them some idea as to how far the habits and actions described are known to be characteristic of the age. In a school text-book the notes presuppose access to classical dictionaries; the notes in this book are intended to save the reader as far as possible from having to consult such works. Hence I have written fairly full accounts of the Roman house, the baths, clothing, meals, games, furniture; of state and municipal officials, slavery, religion; of historical and legendary figures (even the better-known). I hope these notes may help the ordinary reader to follow the descriptions without difficulty. Where references are given to learned works they are chiefly to recent accessible publications, especially the *Encyclopaedia Britannica*, xith Edition, which contains the only real authoritative and comprehensive survey that is in any sense up-to-date.

In his Preface (xi), Mr. Mitchell declares that he hoped his book would be of interest "to the general reader, who specializes neither in recondite scholarship nor in ancient obscenity".

For the same reason I did not, as one critic would have preferred, adopt the idiom of Smollett, in spite of the fact that he is in some ways so very like Petronius. What possible good is done by translating a book in an unknown tongue into an idiom of a bygone age, which is familiar only to a small percentage of the readers who are likely to read it? My whole purpose was to tell the

story in the idiom which a Petronius of to-day would use in writing a similar book for the general reader. My chief complaint against translators of the Classics is the very fact that they repel readers by using a vocabulary which the average man regards as pedantic.

It always seems to me a waste of time to criticize, in detail, a translation of any classical work: the subjective inevitably bulks largely, too largely, in such a criticism. I shall content myself therefore with doing what I have done several times in the case of volumes of the Loeb Classical Library—quote a part of the translation as a specimen. After all, in the case of a translation, it is reasonably fair to say to the reader *Ab uno disce omnes*. I give Mr. Mitchell's rendering of part of Chapters LXI and LXII:

... When I was still in bondage, we were living in a narrow street; it was where Gavilla lives now. There, as Providence ordained, I fell in love with the wife of Terentius, landlord of the inn. You all knew her—Melissa, the buxom little beauty of Tarentum. I take my oath there was nothing wrong; it was really her sweet nature that took my fancy. If I asked her a favour, she never refused; if she earned a penny, she gave me a half-penny. If I possessed anything, I put it into her care, and she never swindled me. Well, one day my lady's lord and master met his end on the farm. Thereupon I risked my neck to get out and visit her by hook or by crook; as you know, real friends are proved in adversity.

By good luck the boss had gone on some trifling business to Capua. I seized the opportunity to induce a guest of ours to take a stroll with me as far as the fifth milestone. A soldier he was, and as brave as Old Nick. It was about cock-crow that we took the road, and the moon was as bright as the sun at noon. We came to the place where the tombs are; my man begins to stroll among the headstones; I sit down humming a tune and counting the graves. Chancing to look around at my pal, I saw him stripping himself and throwing all his garments along the path. My heart rose in my mouth. I stood stock-still like a corpse. He went on to make the magic ring round his clothes, and on a sudden he was changed into a wolf. Don't you think I'm joking; I wouldn't tell a lie about it for the wealth of a Croesus. Well, to go on with the story! No sooner had he become a wolf than he began to howl and make off to the woods. At first I didn't know where I stood. Then I moved forward to pick up his clothes: they were turned into stone! Talk of dying of fright! No one was ever nearer it than I. Nevertheless, I drew my blade and played havoc with shadows all the way till I came to the lady's abode. I entered white as a ghost. I was in a fainting condition; sweat was pouring all over me; my eyes were staring. I took ages to come round. My sweet Melissa was filled with amazement at finding me abroad so late, and she said:

"If you had arrived a minute ago, you would have been some use to us, for a wolf rushed into the yard, set about the sheep, and turned the whole place into a shambles. However, though he got away safely, he didn't have all the laugh on his side; one of the slaves let him have a spear right through his neck".

The moment I heard this story, my eyes opened as wide as could be. As soon as it was dawn, I made for my lord's house like a cheated publican, and when I got to the place where the clothes had been changed into stone there was nothing to see but blood-stains. At last I reached home, to find my soldier friend lying in his bed, bleeding like a stuck pig, and the physician mending his neck. Then I realized that the fellow was a werewolf, and afterwards I couldn't have tasted food in his company, not if you had killed me for it. You

gentlemen must form your own opinions about it; for my own part, if I'm drawing the long bow, may the gods of this house take vengeance on me!

Petronius is so highly interesting, both in contents and in language, that it may not be amiss to jot down here the titles of some other editions and translations of his work: L. Friedländer² (Leipzig, Hirzel, 1906); Michael Heseltine (Loeb Classical Library, 1913); W. D. Lowe (London, George Bell and Sons, 1905); Michael J. Ryan (New York, The Walter Scott Publishing Company, 1905). These all contain both text and translation. I noticed the books by Friedländer, Lowe, and Ryan in *Classical Philology* 2 (1907), 474-476. Professor Harry Thurston Peck translated part of Petronius, under the title *Trimalchio's Dinner*, in 1898 (New York, Dodd, Mead and Company). The Introduction (1-69) deals with Prose Fiction in Greece and Rome (1-44), The Novel of Petronius (45-61), The *Cena Trimalchionis* (62-69). Professor William E. Waters edited the *Cena* in 1902 (Boston, Benj. H. Sanborn and Co.). Finally, reference may be made to papers on Petronius: Frank Frost Abbott, *Petronius: A Study in Ancient Realism*, in *Society and Politics in Ancient Rome*, 115-130 (Scribner's, 1909), and *The Origin of the Realistic Romance Among the Romans*, *The Common People of Ancient Rome*, 117-144 (Scribner's, 1911); C. W. Mendell, *Petronius and the Greek Romance*, *Classical Philology* 12.158-172.

The reference to the werewolf in the passage quoted above in Mr. Mitchell's rendering makes me think of the fact that Professor Kirby Flower Smith discussed, with his wonted scholarly thoroughness and literary charm, the matter of the werewolf, in a paper entitled *An Historical Study of the Werewolf in Literature*, in *Publications of the Modern Language Association of America*, New Series, Volume 2 (1894), 1-42.

CHARLES KNAPP

A REBIRTH OF DIONYSUS—IN RUSSIA

Back of the stateliness and the beauty of the Olympian gods of Greece lurked other deities, more powerful, more appealing, and more wild. Dionysus was there with his wild feasts on the mountains, and with his tale of savage vengeance on Pentheus of Thebes and on all who defied his power. There were the Orphic cults with their teachings as to Dionysus Zagreus, the victim of the Titans' wrath, and with their stories of the resurrection of the god. There were still other mystic groups, some of native origin, some from abroad, which sought to answer the sacramental needs of the Greeks. The cult of the dying god appealed to many, and the disillusionment which spread abroad through the country after the disastrous end of the Peloponnesian War and with the decay of the independence of the city-states greatly strengthened this darker and less well-known side of Greek religion. The failure of nerve, as Professor Gilbert Murray has called it, was largely revealed in this transfer of the religious emphasis to the mystic and the supernatural.

In the fifth century B. C. the attitude of Euripides is most perplexing to many scholars, and even to the

ancients certain sides of his thought were obscure. This difficulty comes out most clearly in the *Bacchae* and the definite answer may not yet have been given. Is Dionysus a god or a devil? How could the great rationalist who pointed out so fearlessly the brutality and the hypocrisy of Zeus and Apollo view with respect the murder of Pentheus by his mother? There have been many attempts to prove that Euripides was not friendly disposed to Dionysus, but it cannot be denied that there is some element in the *Bacchae* that separates the play from the attacks on Apollo. There are not the same scorn and contempt for the petty meanness of the gods that we find elsewhere. We can well understand the belief of the ancients that in this play we have a recantation by Euripides, a return to orthodoxy. In Macedonia, Euripides felt a new fervor, a new impulse in the powerful and wild god, and he undoubtedly realized then, if not before, that the cult of Dionysus satisfied some needs of the human heart in a way which the old, established, and conventional religions could not and did not wish to do. In other words, despite his rationalism Euripides could appreciate a mystical religion; the Orphic religions and Dionysus stood outside his general condemnation.

This passage from rationalistic unbelief to religion, from social reformation to mystic ecstasy has strangely enough been repeated in some of the modern Russian authors. During the nineteenth century Russian literature was in a stage of rationalism and social interest. Every novel was read, studied, and criticized only for its supposed social message to the world, and any author, whether a master, like Turgenev, or some obscure writer, who failed to pass this test of content, was soundly criticized and condemned. For some decades poetry in the highest sense of the word almost ceased to exist. Nothing was allowed but obvious political and social satire and partisan epigrams and attacks. Fortunately, the great authors of this period rose above the principles which they professed to follow, and in their hearts they served beauty and music which in word they were proud to ignore.

The end of the nineteenth century destroyed this artificial limitation on literature. The early dream of social reformation through literature was rudely shaken by political events, and the literary men found themselves again in a position where they could study all the sides of human character. Again the poets were able to turn back to the ancient world, and the opening of the twentieth century witnessed a new period, a period in which the Classics exerted a powerful influence on the contemporary authors.

Of the different groups which looked back to the past, none succeeded more completely in catching the spirit of the ancient world than the group surrounding Vyacheslav Ivanov. Well-trained in classic literature, Ivanov was perhaps Alexandrian in his allusions. His poems are often most erudite; some of them seem artificial for that reason. Yet at his best Ivanov was able to appreciate certain sides of the Greek genius.

His favorite subject was Dionysus. It was not the Dionysus of Greek statuary, of Ariadne, or of Midas,

but the powerful mystic god who ranged over the mountains of Greece and whom the Maenads and the initiates met at midnight outside the haunts of men. It was Dionysus, the dying god, who appealed to him, and whose spells and power he attempted to sing. Thus we have his

INVOCATION OF BACCHUS

I wrought magic, I worked spells,
And God Bacchus I implored,
By the river's current strong,
In the forest and the wood,
In the open and the vale,
By the ocean's mighty waves.

I enchanted, I worked spells,
And God Bacchus I implored,
At the parting of the ways,
In Hecate's cursed hour,
In the noonday with its charms,
But the god showed not his face.

Still I called and charms repeated,
To God Bacchus I did cry:
You are with me, that I know;
Why dost thou conceal thy face?
Why dost thou disturb my heart,
And art hidden day and night?

Pity my unhappy burden!
Show thyself in any form,
In the moisture, in the fire,
And on me, belated child,
Cast on me in night's dark hour
E'en one sad and mourning glance.

Shall I not await thy coming,
And in love not try to fathom
All the storms that mar thine eyes?
In the doorway I shall meet thee:
Answer then unto thy call
With the boldness of a song.

On the threshold is thy form.
In my heart reign joy and terror.
Breath is stopped—and light departs.
Half a child and half a bird,
Underneath thy heavy brows
Gleams the dawn of other days.

Demon or a thing of worship,
He will share my humble home,
Tear my breast with claw and talon,
Throw my bloody flesh away,
And my heart is thawing, melting
As the key to life is given.

The translation cannot express the rhyming of the original in which is found much of the beauty of the verse. There is a wild and haunting rhythm in the original which has made it one of the best known of all the mystical poems of modern Russian. But its spirit is the spirit of Zagreus and of the midnight feasts on the mountains.

Another poem of Ivanov is more subdued but yet interesting in this connection.

PARNASSUS

Lighted by the diamond glowing,
Snowy crownéd, two peaks showing,
On the day appointed, clearly outlined 'gainst the
cloudless sky,
Through the veil of Amphitrite's
Where there bathe the fair Charites,
With transparency surrounded and with sacred stillness
nigh,

O Parnassus, on the day appointed, thee I saw with
summits high.

Thou the heart, the heart of Dionysus in thy holy tomb,
Zagreus, wonder-child, whom wicked Titans carried to
his doom,

Heart which torn asunder, panting, lay within their
powerful hand,

Thou that heart hast hidden safely, as it wrought
deeds great and grand.

Heart of ancient Zagreus, O Parnassus, filled with awe,
Till the day when Ge, our mother Earth, the life-
producing Ge,

Like the god-beloved Nysa, blooms with green upon
that day,

Thou dost guard the heart of Dionysus-Sun since days
of yore.

It was around Ivanov that the group of worshippers of Dionysus gathered. Balmont wrote some poems on the same theme, but it was the mystic Andrey Byely who was most deeply interested in the subject. In his novels, *The Silver Dove*, and *Petersburg*, we find references to the suffering god, Dionysus, and the spirit of the mystic death and resurrection in connection with him recurs again and again.

This group of authors, then, had great sympathy with the old mysticism of Dionysus and similar deities. There are gnostic hymns to different gods and goddesses; there are songs to the Great Mother, to Hecate, and to all the others of the ancient pantheon who appeal to the hearts and the religious sense of mankind. It may perhaps be enough to quote one of these poems, also by Ivanov, on the theme which Sir James G. Fraser made the text of his great work, *The Golden Bough*.

THE PRIEST OF THE LAKE OF NEMI

I am standing 'mid the sacred forest,
Guarding well the treasures of thy temple,
Mistress of the silver rays of night,
And the bark of white is floating softly
O'er the black and boundless vault of heaven,
Carrying thy sacred crown of light.

And there murmur 'neath the crags surrounding
Serpent waves with knots and coils resplendent,
And amid the leafy branches here,
Making charms and weaving circles ever,
Thou dost scatter on the links of armor,
Virgin locks of hair to me most dear.

Thus I wait and guard these portals holy,
Lest, pure goddess, come my fated rival,
Break thy holy bough from off the tree,
Then, rejoicing in his golden booty,
Be the chosen man to offer battle,
Take my sword and scepter, vanquish me.

O Diana, is your chosen guardian
Destined here the greedy mound to moisten
With my blood and conquer me in fight?
Then once more adorned in snowy raiment,
Thou wilt come to give unto the stranger
Holy kisses from the heavens' height.

But meanwhile until there comes another
Worthy of thy faith, I serve thee truly,
Priest and victim, guardian of thy shrine,
And I hear the murmurs of the branches,
Watch the trembling of thy fond caresses,
As on my bared sword thy bright rays shine.

This emphasis on Dionysus created its own reaction. Gumilev, Makovsky, and several other poets united to oppose this tendency toward mysticism. They published a literary journal, *Apollo*, to maintain the opposite principles of light and clarity, and, as they regarded it, sanity. This school, however, never had the prestige or produced the excellent work of the Ivanov circle, which continued in one form or another until the Revolution, when it took up new slogans, but continued the old mystical attitude. Besides, the *Apollo* group lost that close touch with the past which was so appealing in the others. Further, when they did treat classical themes, there was a colder and less human attitude toward the subjects.

In fact, the closeness with which Ivanov has followed the old traditions is almost unique. In his own soul he felt that confusion of influences which had prevailed in the ancient world. Christ and Dionysus, mystery and drama, the theater and the Church, all the forces from all directions which agitated the ancient world in the great crises of its history were felt by Ivanov, and he summed up religion, art, and thought in the ancient symbols, and out of the past and the present there emerged the sympathetic and appealing figure of Dionysus, the dying god.

CLARENCE A. MANNING

DEPARTMENT OF SLAVONIC LANGUAGES,
COLUMBIA UNIVERSITY

REVIEWS

JOY-RIDING IN HOMERIC CRITICISM

The Homer of Aristotle. By D. S. Margoliouth. Oxford: Basil Blackwell (1923). Pp. x + 245. 10s. 6d.

The Authoress of the Odyssey. By Samuel Butler. New York: E. P. Dutton and Company (no date). Pp. xxvii + 277. \$3.00.

The Iliad of Homer. Rendered into English Prose for the Use of Those Who Cannot Read the Original. By Samuel Butler. New York: E. P. Dutton and Company (no date). Pp. xviii + 421. \$3.00.

The Odyssey of Homer. Rendered into English Prose for the Use of Those Who Cannot Read the Original. By Samuel Butler. New York: E. P. Dutton and Company (no date). Pp. xxiv + 326. 11 Illustrations. \$3.00.

The works of a scholar often include *parerga*, diversions of spare moments when there is more or less freedom from the rigid inner check of the mind which is felt when the scholar is at his work. Professor Margoliouth's book, *The Homer of Aristotle*, is such a *parergon*. The title leads one to expect from the distinguished author of the commentary on Aristotle's *Poetics* a discussion of what Homer meant to Aristotle. But one finds 77 pages on cryptograms, 127 pages on topics of Homeric criticism, such as the sources and the plan of the *Iliad* and the *Odyssey*, transmission of the poems, and their relation to cyclic poetry and Attic tragedy, and only 38 pages on Aristotle's theory of fiction, with none too much of Aristotle even here.

The author has deciphered cryptograms contained in

the first eight verses of each of the extant Attic tragedies. These are given in full, except parts of the Euripidean ciphers, which are published in another volume¹. Then the cryptograms of the *Iliad* and the *Odyssey* are revealed in eight *iambic* verses each. From these we learn that Homer of Ios composed the poems, each in twenty-four books, at the command of a descendant of Aeneas, ruling at New Ilium. The information thus gained is the starting-point of the following chapters. In these we find the logical indulgences which we allow ourselves in moments of pure diversion: unsupported hypotheses, indiscriminate use of evidence and of analogy, and etymologies that make Cratylus look like a 'piker'. 'Delightful fooling', we should like to say, if the author did not implicitly forbid us. But doubtless he has given us the desired permission in a cipher concealed in his own Preface.

Some of the conclusions of the book will indicate the diverting entertainment which the student of Homer may expect to find in it. The author goes just half way with Sir Walter Scott: "Old Homer's theme was but a dream, Himself a fiction too". Homer, he thinks, was a reality, but the *Iliad* and the *Odyssey* are pure fiction—Aeneas, however, was historical. The *Iliad* and the *Odyssey* are examples of perfect unity because <like the sentences of Lysias> you cannot take away or add anything without spoiling the whole. From them alone all Cyclic poetry was derived, and the Attic tragedies were but Miracle Plays to explain Homer. The *Iliad* is the real tragedy, "which <the word *tragedy*> properly means, 'a dirge over the dead'". The unity of the *Iliad* is therefore seen by working backward from the laments for Hector. Each character, including Achilles, is explained by the part he plays in developing the narrative, and no incident is too slight to contribute to the perfection of the unity. The Games are described to give glory to Aeneas through the victory of his horses driven by Diomedes, and Book 5 was written to show how Diomedes got them. The *Iliad* solves the problem of properly praising the Man. The *Odyssey* praises the Woman; yet the recovery of a man's kingdom is its chief problem and the basis for discovering its unity.

We close this notice with brief examples of the author's ingenuity in solving old *crucis*. (1) Pylae-menes (page 211) was not killed (*Iliad* 5.576), but was only wounded and taken prisoner, and was ransomed before 13.658. The evidence (which is presented with a fine disregard for the meaning of *παύω* in Homer) is 13.659: "There was no *παύω* for his dead son", i. e. "He was unable to ransom his son's life as he had ransomed his own". (2) Asius (157-159) is introduced and slain to provide the Achaeans with the only chariot available for the necessary removal of Idomeneus at 17.622. The only Achaean chariot on the field in Book 17 is that of Patroclus <but 16.167 is evidence to the contrary>, for there was no exit for chariots through the wall at the point where the rallying Achaeans issued <but their chariots could go where Patroclus went, and 15.260-261, 355-366 explain his easy pas-

¹Professor Margoliouth gives no clue to the identity of this book; he refers to it merely as a "separate monograph".

sage>. (3) Neither Professor Shorey nor Professor Scott will find from Professor Margoliouth support in their friendly controversy over μάχης ἐπιδόματα (Iliad 23.670). He reads μάχης ἐπιδόματα, and renders: "I get drenched during the battle", adding, "From this we infer with certainty that he <Epeius> carried pails of water".

In contrast to Professor Margoliouth, Mr. Butler (whose book, *The Authoress of the Odyssey*, first published in 1897, is now reprinted with a new Preface by the author's biographer, H. Festing Jones) is a Chorient. Homer, he maintains, wrote the Iliad about 1150 B. C. About a century later a princess of Trapani in Sicily, "young, headstrong and unmarried", with the Iliad and most of the Cyclic poems before her, wrote the Odyssey. She composed the Phaeacian Episode and the Wanderings of Odysseus first, and later expanded her work into the Odyssey as we now have it. Her object (for which see also Butler's essay on the *Humor of Homer*²) was to defend her sex and to expose the vaingloriousness of Man, which she found in the Iliad and in her own experience of life. In laying the scenes of her poem she used little more than her own locality. The adventures of Odysseus, from the isle of Cyclops, begin at Trapani and end there after a sail around Sicily. Ithaca is Trapani, and so is Scheria, and the authoress is none other than Nausicaa herself.

Mr. Butler's joy-ride became a serious journey. He became interested in the Odyssey in 1886, discovered the authoress in 1892, and devoted most of the remaining ten years of his life to Homer. He was keenly disappointed to find that scholars refused to notice his discovery. But he forgot his own words (359): "People find what they bring". Butler brought three disqualifications for sound criticism of Homer. First, he was an egotist—Homer was not. He seems more eager that his theory be recognized than that it be true. He reasons continually from petty analogies taken from his own experience. Trapani, which he knew and loved, absorbs his attention; he gives little heed to the claims of Ithaca. Secondly, Butler cannot look upon life with Homer's genial gaze. His glance is that of a disgruntled satirist. Most of the sardonic humor which he finds in the Homeric poems has been hidden from the world almost as completely as the cipher of Professor Margoliouth, and the feeling discovered in the work of the authoress (288), that "the world for all its joyousness was nevertheless out of joint—an inarticulate, indefinable half pathos, half baffled fury", was Butler's own. Finally, Butler was a realist. He had no eye for the glamor of romance or poetry or the ideal. For him the small details of life in the Odyssey must square solidly with fact, or betray the ignorance of its authoress. The Faithful Wife is only a thin coat of white-wash applied by the authoress to conceal the heartless flirt—and something more (129), and the Argus scene is "perhaps the most disappointing in the Odyssey" (151).

The Authoress of the Odyssey will be read by lovers of Butler, rather than of Homer.

²The *Humor of Homer and Other Essays* (New York, Dutton).

In this connection we notice briefly Dutton's reprint of Butler's translations of the Iliad and the Odyssey (first published in 1898 and 1900; reprinted in 1922?). The subtitle reads, "Rendered into English Prose for Those Who Cannot Read the Original". Butler should have added, "and who do not care for poetry". The work was done "with a benevolent leaning towards Tottenham Court Road": a glossary is rarely needed. It gives the narrative in plain and smooth-running language, but much of the poetry is lost. The ornamental epithet is now given and now suppressed, apparently without system, and the figurative element of the Homeric vocabulary is handled somewhat capriciously. Thus, in the rendering of Iliad 1.149, "Steeped in insolence and lust of gain" misses the effective contrast between the 'cloak of insolence' and the 'heart of greed' which is in the Greek. Butler's aim was to present that part of Homer which the modern reader can assimilate. The result is a close paraphrase rather than a translation. Its accuracy may be judged from the author's statement that he rarely differs in meaning from Butcher, Lang, Leaf, and Myers. His knowledge of Greek suffers in our estimation from his versions of such passages as Od. 3.450, 5.238. In the former, δόλυνται is rendered by "screamed with delight"—at the mere slaughtering of the heifer!; in the latter, πεφόκειν, 'grew', means to Butler that the authoress "evidently thought that green, growing wood might also be well-seasoned".

Approximation is a good pragmatic aim: if Lang fails to bring Homer to Americans who have small Latin and less Greek, by all means let us try Butler.

UNIVERSITY OF VERMONT

SAMUEL E. BASSETT

Strabo on the Troad, Book XIII, Cap. I. Edited with Translation and Commentary by Walter Leaf. Cambridge: at the University Press (1923). Pp. xlviii + 352. 25 shillings.

This book is based on the single chapter of Strabo which deals with the Troad, but that single chapter contains seventy sections with a total length of nearly 36 pages.

Strabo was a native of Asia Minor, but he felt such respect for the great authority of Demetrius of Skepsis that most of this chapter is a compilation from the thirty books which Demetrius devoted to the Trojan Catalogue of Iliad 2.

Demetrius seems to have been born near the end of the third century B. C., while the life of Strabo almost coincides with that of Augustus. He was in Rome in the year in which Julius Caesar died, and again in the year of Augustus's triumph after Actium.

Strabo's descriptions of Trojan regions seem to be based entirely on literary authority and not on personal observations; he followed Demetrius blindly in rejecting the honest claims of Novum Ilium to be the site of ancient Troy. Two considerations advanced in support of this negative argument are worth repeating. The first is the argument put forth by Hestiaia of Alexandria that the plain of the Scamander was pro-

duced by the alluvial deposit of the rivers in recent times, so that, in the age of Homer, Novum Ilium would have been too close to the sea to suit the conditions of the Iliad. Secondly, Demetrius asserts that it would have been impossible for Achilles to have chased Hector around the modern Ilium, for, he argued, there was no break in the ridge. Doctor Leaf says: "In spite of Demetrius' confident assertion, the circuit of Hissarlik is quite possible. It took me only eleven minutes to walk right round".

The statement of Demetrius that "Ilium was absolutely rooted out, so that all the stones were taken from it", shows how necessary archaeology is for the accurate comprehension of ancient civilizations.

Because both Demetrius and Strabo rejected the claims of Novum Ilium this chapter has little to offer about Troy itself, but is of immense importance for all the surrounding regions. The Troad in Strabo covers a wide reach and extends from the remote Aisepos River along the shore as far south as the region opposite Lesbos, embracing all the coasts and the hinterland which lie between.

The greatest value in the writings of Strabo is found in the incidental remarks which accompany his geographical descriptions, such remarks as are found in section 54:

From Skepsis came the Socratics Erastos and Koriskos, and Neleus son of Koriskos. Neleus attended the lectures of Aristotle and Theophrastos, and inherited the library of Theophrastos, including that of Aristotle. Aristotle, it seems, bequeathed his own library to Theophrastos, his successor in his school; he is the first who is known to have collected books, and he showed the kings of Egypt how a library should be arranged. Then Theophrastos bequeathed it to Neleus, who took it to Skepsis and left it to his heirs, people of no distinction, who kept the books locked up and uncared for. When they heard of the zeal of the kings of the house of Attalos, under whose sway their city was, in the search for books to form the library at Pergamon, they hid away their own in an underground tunnel. Long afterwards the family sold for a large sum to Apellikon of Teos all the books of Aristotle and Theophrastos, now damaged by moisture and moths. Apellikon was more of a bibliophile than a philosopher; with the idea of making good what had been eaten away, he had the writing recopied, but the gaps were not rightly filled, and the works were published full of errors. The result was that while on the one hand the older leaders of the Peripatetic school who succeeded Theophrastos had no books at all, with a few exceptions, mainly popular treatises, so that they lacked a positive basis for their philosophy, and could only spin out empty hypotheses; on the other hand the later school, after the publication of the books, though able to make themselves better philosophers and Aristotelians, had to leave many of their statements uncertain, through the abundance of mistakes. Rome also contributed largely to this; for immediately after the death of Apellikon Sulla, when he captured Athens, carried off his library to Rome, where Tyrannion the grammarian, an enthusiastic Aristotelian, got control of it by his influence over the librarian; and so did various booksellers who employed inferior copyists and never collated—as happens often enough with books copied for the trade, alike at Rome and at Alexandria.

The importance of all this is augmented by the fact that the Tyrannion who secured control of this famous

library was a friend, a fellow-countryman, and a teacher of Strabo.

Strabo tells us that Demetrius regarded his own Skepsis as the capital of Aeneas, and Strabo repeats many of the Aeneas legends, such as the story of his men eating their own tables when they ate the bread on which other viands had rested. Although Strabo seems perfectly familiar with many of the incidents of the great Latin epic, yet, says Dr. Leaf (279), he "... never mentions Virgil, and seems to be entirely ignorant of the *Aeneid*, though it had been published some 30 years before the *Geography* was composed".

The original worth of Strabo is multiplied in this edition, since the editor is master of regions of knowledge unknown in late antiquity, and he is also an expert photographer. This book contains forty plates made from photographs taken by Dr. Leaf, plates which give an authentic record of present conditions in the Troad.

Our author knows the coins, the inscriptions, the tribute-lists, ancient and modern history, as well as literature, and he has surveyed most of these districts in person, so that it would be hard to name a book which shows a wider range of accurate and interesting knowledge.

NORTHWESTERN UNIVERSITY,
EVANSTON, ILLINOIS.

JOHN A. SCOTT

THE NEW YORK CLASSICAL CLUB

The New York Classical Club held its final meeting of 1923-1924 on May 10, at the Men's Club Faculty of Columbia University. The President, Miss Jane Gray Carter, and the chairmen of all standing committees reported briefly on the year's work. A welcome announcement was to the effect that over \$1,000 had been added to the Greek Scholarship Fund, through the contributions of several High Schools and individual friends. Noteworthy, too, was the progress reported by Dr. Riess, Chairman of the Committee of Teachers appointed by the Club to make suggestions in connection with the proposed new State syllabus. Dr. Harter, of Erasmus Hall High School, was made an Honorary Member of the Club. The following officers were elected for 1924-1925: President, George M. Falion, Vice-President, Margaret Y. Henry, Secretary-Treasurer, Russell F. Stryker, Censor, Ida Wessa.

Professor Ralph Van Deman Magoffin, President of the Archaeological Institute of America, addressed the Club on The Value of Archaeological Discovery to Classical Studies. He said that science and truth are the bases of research to which unconscious evidence contributes through relics of all types and conscious evidence through oral or written tradition; that archaeology, epigraphy, numismatics, and other allied subjects are established sciences, a phalanx in strength. By very interesting examples of discoveries that had come within his own experience Professor Magoffin illustrated the value of epigraphy to our knowledge of the form and the pronunciation of the Latin language, art, topography, literature, history, and politics.

IDA WESSA, Censor

THE CLASSICAL LEAGUE OF THE LEHIGH VALLEY

The annual spring meeting of The Classical League of the Lehigh Valley was held in the Moravian Seminary for Women, Bethlehem, Pa., May 17, 1924.

The following officers were elected for the ensuing year: President, Dr. George T. Ettinger, of Muhlenberg College, Vice-President, Dr. A. S. Cooley, of the Moravian Seminary, Secretary-Treasurer, Miss Mary L. Hess, of Liberty High School, Bethlehem; Executive Committee, Dr. Horace W. Wright, Chairman, Dr. George T. Ettinger, and Miss Mary L. Hess.

Miss Helena Hoch, of the Moravian Seminary for Women, in a paper entitled, Erasmus, Humanist, gave a very interesting account of the greatest of all humanists, who knew his Horace and Terence by heart, possessed amazing industry, and made a gradual conquest of all learning. His 'Adages', a collection of popular sayings, with his comments, was a mild satire written to correct the evils of his day. Erasmus, dragged into religious controversies, wanted a reformation of the Church. The 'Colloquies' appeared in 1524. It is a genuine work of art. It satirized the current evils and abuses in Church, school, monastery, and home, in pictures that are interesting even to-day. Erasmus avoided the narrow scholasticism of the Greeks and Romans, revised the New Testament in Greek, with the translation into Latin. He made classical learning possible for the people of his age.

Dr. Horace W. Wright, of Lehigh University, had as his subject The City of the Kings <Rome>. He discussed the two views concerning the origin of Rome, and showed why it is quite possible that there is some truth in both theories: first, that it was founded by Romulus, and second, that it was an Etruscan city. He cited evidences from Latin authors and later writers to prove his statement.

Dr. Robert C. Horn, of Muhlenberg College, gave a portrayal of A Trial in Democracy, in Athens, in the year 400 B. C. The government of Athens had three ranches, the legislative, the executive, and the judicial. All citizens were members of the Assembly; the presiding officer was chosen by lot, and had little power. Any citizen could propose a bill, which was then referred to the Senate, which in turn presented it to the Assembly, where the vote was taken by raising hands. All laws had to be constitutional, and once a year they were carefully examined. The Assembly had few judicial functions. Offenses against the State were dealt with summarily. The citizens performed their duties well, and the power of the people was supreme. In the executive department, the term was one year, and no reelection was possible. A senator was required to be thirty years of age and could serve only two terms. The Senate prepared bills for the Assembly, supervised the army, the navy, the making of treaties, and transacted all business with foreign nations. In the popular courts, the age of the jurors was thirty years; it was decided by lot in which court they were to serve as jurors. The defendants and plaintiffs made their own pleas. An uneven number of jurors prevented a tie. The penalties were fines, deprivation of privileges, banishment, death, but not imprisonment. There was no appeal to a higher court from the court of the people. Citizenship was not often granted to foreigners. There were few direct taxes. About 15,000 persons were employed in the State service, paid by tribute from the dependencies.

The papers were followed by a general discussion. A vote of thanks was extended to the Moravian Seminary, and to those who read the papers.

MARY L. HESS

CLASSICAL ARTICLES IN NON-CLASSICAL PERIODICALS

Art and Archaeology—April, The Gennadius Library: The Building, William Bell Dinsmoor [five illustrations]; American Work on the Erechtheum, Harold N. Fowler [five illustrations]; Pompeii Is

Born Again, Guido Calza [seven illustrations]; Bookbindings: Their History, Their Character and Their Charm, Joannes Gennadius [ten illustrations from the Gennadius Library]; Lacustrine Dwellings, W. A. Lutz [ten illustrations. The drill-bow is illustrated. Compare THE CLASSICAL WEEKLY 17.88, 128]; Review, favorable, by R. V. D. Magoffin, of Roy Merle Peterson, The Cults of Campania [compare THE CLASSICAL WEEKLY 17.212-213].—June, reviews by Mitchell Carroll, of James Baikie, A Century of Excavation in the Land of the Pharaohs, and The Life of the Ancient East, of David Masters, The Romance of Excavation, and of Robert Forrest Wilson, The Living Pageant of the Nile.—August, Archaeological Expedition to the Ruins of Southern Tunisia and the Sahara, Byron Khun de Prorok [seven illustrations]; The Graeco-Buddhist Sculptures of Gandhara and a Specimen in Philadelphia, Walter Woodburn Hyde; The Development of the Corinthian Capital in Greece, Claudia Lyon; Review, favorable, by Mitchell Carroll, of Wonders of the Past, four volumes, edited by J. A. Hammerton [see THE CLASSICAL WEEKLY 17.200].

Art Bulletin, The—Volume VI, No. 3, The Origin of the Corinthian Capital, H. L. Ebeling.

Harvard Theological Review—July, Dom Quentin's Memoir on the Text of the Vulgate, Edward Kennard Rand.

Journal of Egyptian Archaeology—July, The Castanet Dancers of Arsinoe, W. L. Westermann [an account of a document owned by Cornell University, "one of those allotted to Cornell University out of the general purchases of papyri of the season of 1922". The author thinks that this document gives "an indication of an open field for a longer and more complete study of the theatre and all forms of musical and other entertainments in Ptolemaic and Roman Egypt as they appear in the papyri, in the archaeological, and in the literary sources"].

Metropolitan Museum of Art, Bulletin of the—May, Greek Terracottas: Recent Accessions, Gisela M. A. Richter [five illustrations].—August, Miscellaneous Greek and Roman Sculpture, M. E. P. [four illustrations].

Michigan State Millers Association, Lansing, Michigan—An Ancient Roman Mill, Eugene S. McCartney [copies may be had, gratis, from the author, University of Michigan, Library, Room 6, Ann Arbor, Michigan].

The Monist—Jan., Theories of the Origin of the State in Classical Political Philosophy, Harry Elmer Barnes [the divisions of this paper are as follows: I. Introductory, 34.16-17; II. Theories of Political Origin from Homer to Socrates, 17-18; III. Socrates, 19; IV. Plato, 20-31; V. Aristotle, 32-39; VI. Post-Aristotelian Greek Theories, 1. The Stoics, 40-41, 2. The Epicureans, 41-43, 3. Polybius, 43-46; VII. Lucretius, 46-49; VIII. Cicero, 50-57; IX. Seneca, 57-62. This article is the continuation of earlier articles].

CHARLES KNAPP